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a better class of music than formerly is sure to be the aim of its members.

We are the more gratified by this, because we have frequently found, in attending these concerts, that the office of the critic was "clean gone"—unless allowance were in all cases to be made, both the works and the execution of them were worthy only of condemnation: the utter trash frequently presented, and their unfinished mode of performance, produced nothing but embarrassment in the mind of the writer as to how the matter should be treated: he had no wish to damp the ardour of a young aspirant; and it has been his frequent practice, therefore, to record such a performance without comment. Now, however, the works of the great masters are placed, by the cheapness of their issue, more within the reach of the humbler classes, and a better style of music, if not of performance, prevails. This must be looked upon as an advance, for the juvenile and unpractised performer must have a beginning; and it is reasonable to suppose, that if a commencement is made upon the higher order of music, there will be no retrogression, as experience improves the taste and expands the judgment. For this reason we are advocates of the establishment of amateur societies, especially with their improved objects and condition.

Looking, therefore, at music as one of the most delightful yet most difficult of the arts, it must be admitted that its professors and the public have been equal gainers by the improvement we have in this paper endeavoured to point out, and we have a confident hope that, year by year, musical taste will be purified of the dross which even to our times has clung to it, and that it shall be estimated by its amount of pure metal alone.

VERNON.

#### TO CORRESPONDENTS.

Late Communications.—*Many such arrive after our Number is gone to press.*

Diapason.—*The Catalogue can only be sent within the United Kingdom. The communication would not interest our readers.*

Constant Subscriber (Glasgow) should write direct in his own name and address.

Correspondents must not be surprised at their communications being passed in silence, unless accompanied by real name and address.

Devoniensis.—*No more pause should be made at the end of each line in Singing a Psalm Tune, than would be made in reading the same Poetry without the Music.*

W. H. P. (Frodsham).—*Your question would be answered by any Music-Seller.*

S. S.—*Any statement in Dr. Crotch's Catechism may be relied upon.*

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

#### ERRATUM.

In Sig. Vitelli's Advertisement, in our April Number, read "Oxford Street," for "Alfred Street."

#### Brief Chronicle of the last Month.

**PHILHARMONIC SOCIETY.**—The second concert of this society was held on the 4th, when, in the programme, the same disposition was manifested by the directors to produce works which are, from their unfrequent performance, less familiar to the ears of their subscribers: the idea is laudable—their mode of carrying it out, nevertheless, open to improvement. The novelty of the second concert consisted in the production of an overture by Dr. Schumann, the popularity gained by the eccentricity of the music of this disciple of the "Young Germany" school in his own country, has not yet found an echo here. Spohr's violin concerto in E, Op. 38, admirably rendered by Sainton, whose power over the instrument every time we hear him is greater, was received with high favor—forming a contrast to the apathy that attended the progress and close of Dr. Schumann's work. Beethoven's Cantata, "Der Glorreiche Augenblick," was another attempt at the introduction of novelty; and although the great genius of its composer was to be recognised in most of the passages, we think the principal attraction of the cantata consisted in its strangeness to the audience; the solo parts were sung by Miss L. Pyne, Miss Poole, Mr. Benson, and Mr. Lawler. The finale to *Lorely* (Mendelssohn) and Mozart's Symphony in E flat, were amongst the chief features of the concert; and the brilliant *Masaniello* Overture brought the whole to a close. The third concert was held on the 18th, when Beethoven's fine symphony in D was performed in a style that commanded general approval. Mendelssohn's overture to *Ruy Blas* was unanimously encored; Mozart's *Notturmo*, and a solo for Trombone by Mr. Winterbottom, were the two solo pieces. Madame Novello gave the air "Robert" from *Robert le Diable*, and was most warmly received; Herr Formes was the other vocalist.

**NEW PHILHARMONIC SOCIETY.**—Cherubini's "Requiem" was the feature of the second performance of this society. This noble work has been aptly described as arranged in four divisions—the first consisting of the "Requiem and Kyrie;" the second, the "Dies ira" and the "Lacrymosa;" the third comprises the "Domine Jesu," the fugue "Quam olim" and the "Hostias;" then follow the "Sanctus," "Benedictus," and "Hosanna"—the last division contains the "Pie Jesu," and the "Agnus." The performance of this great work, which is one of the purest originality and grandeur of style, must be considered as an event in music—the beauty and perfect balance of the instrumentation, and the judgment displayed in the choral portions of the "Requiem" entitle it to hold a popular place in the programmes set forth by all our principal societies: the band and chorus did their work nobly, and the audience expressed their admiration, not less by their applause, than by the fixedness of their attention. Herr Lindpaintner's mode of conducting some parts is open to discussion—the opinions formed upon it indeed were various—we were not greatly impressed that his reading was either the most correct or the most effective. Mendelssohn's *Lorely* finale, (Miss L. Pyne soloist) Lindpaintner's overture to *Faust*, and a concerto (Beethoven's in E flat,) played by M. Billet, were also in the selection.

**ROYAL SOCIETY OF MUSICIANS.**—This valuable institution gave its annual concert at Exeter Hall on the 22nd. The *Messiah* was selected as the oratorio. The principal performers were Madame Clara Novello, Miss Pyne, Miss Williams, Miss Dolby, Mr. Reeves, Mr. Lockey, Herr Staudigl, Mr. Weiss, and Herr Formes. The orchestra contained the names of all our principal instrumentalists. Mr. Costa conducted. The concert is likely to add a considerable sum to the funds of this excellent charity.

**M. BILLET'S SOIREEES.**—The concluding Soiree of the season took place on the 7th. The programme contained selections from the works of Hummel, Moscheles, Men-

delssohn, and Beethoven. Amongst the principal features of the evening was the interpretation of some of Mendelssohn's "Lieder ohne Worte." The ability exhibited by M. Billet as a performer is not the only claim he advances: his choice of music is generally unexceptionable; we were therefore surprised to hear, at a concert of his preparing, so very mediocre a performance as that oddly called a "vocal quartett union," which consisted of the singing of Mendelssohn's "Jager's Absekkied," by four singers of no pretensions whatever to vocal ability.

**MR. CHARLES SALAMAN'S SOIREEES.**—This gentleman gave the last of his Soirées at the Beethoven Rooms on the 6th. Mr. Salaman was assisted by first-rate vocal and instrumental talent. We must congratulate the *entrepreneur* upon the taste exhibited in his selection of music, and express a hope that he has met with a suitable reward in his enterprise.

**EAST LONDON GLEE AND MADRIGAL UNION.**—The members of this Union gave their first public performance at St. Thomas's School Room on the 5th. The music, consisting of songs, duets, glees, and madrigals, together with several choruses from the German composers, was given with good effect. Mr. G. Carter presided at the pianoforte. The whole performance was under the direction of Mr. T. Gillett.

**THE HARP UNION.**—The members of this Union met at Erard's Rooms; the executants were Messrs. T. H. Wright, Oberthur, and H. J. Trust. The same evening they received Her Majesty's command to perform at Buckingham Palace.

**BECCLES CHORAL SOCIETY.**—A concert was given by this society in the Assembly Room, on the 7th, when every seat was taken; the organ, which has lately been erected, was opened on the occasion. The concert was under the direction of Mr. C. Sothern—Mr. R. Flick being the principal violin. The first part consisted of sacred—the second of secular music.

**MANCHESTER SACRED HARMONIC UNION.**—The above society, which has recently been established under very favorable auspices, for the practice and production of the works of great masters, gave its first performance on Good Friday evening, at the Mechanics' Institution, Cooper Street, the oratorio selected being Handel's *Messiah*. Altogether the performance passed off satisfactorily, and promises well for the future success of the society, which meets weekly for rehearsal during the summer months, under the direction of Mr. R. Weston,

**EASTERN HARMONIC SOCIETY.**—This society gave a performance of Haydn's Oratorio, *Creation*, at the Christ Church Institute. The band and chorus numbered one hundred performers, and was numerous and complete. Mr. Perkins led and Mr. C. Robinson conducted.

**WELLINGBOROUGH HARMONIC SOCIETY.**—This society met on the 27th, in the Town Hall, too late in the month for other notice in our "Brief Chronicle."

**BARNET.**—The members of the singing class in connection with the Barnet Institute gave a second performance of sacred music at the Town Hall, on Monday, the 18th instant, in aid of the Building Fund of that Institution. The programme was selected from the oratorios of the *Messiah*, the *Creation*, &c. This concert was decidedly superior to the last; and great credit is due to Mr. T. Brooks, who presided at the organ with great ability. The Hall was well filled.

**WEDNESBURY.**—The Wednesbury Musical Institute gave their second Oratorial Concert on Wednesday the 30th of March, on which occasion Haydn's *Creation* was performed. Mr. Woodward was the conductor. The room was crowded and the performance gave the greatest satisfaction.

**CAMBRIDGESHIRE.**—The Cheveley Choral Society, was established in 1851, by the Head Master of the Ancient Endowed Grammar School, and honorary conductor of the Society for the practice of Choral Music. It is now proposed to allow the adjoining villages to unite with the Cheveley Society, viz., Ashley, Wood, Ditton, Saxon, Street, Moulten and Kirtling, under proper regulations. A fine organ has been erected by order of the resident patron, in the Grammar School.

**LEEDS.**—A singing class has been formed by three Sunday School Teachers belonging to St. Philip's Church; the management of the class has been entrusted to Mr. Mellor, the leading singer at the church.

**CLIFTON.**—The Orpheus Glee Society gave its Annual Concert on the 6th, at the Victoria Rooms. The gems of the evening were Mendelssohn's anacreontic, "What sorrow first assailed thy heart?" and "Come gather round the table," not forgetting "Hohenlinden" by G. Cooke. The society consists of about 30 members, and the concert gave unqualified approval. The company numbered about 500, including the Mayor and some of the nobility of Clifton.

**DUBLIN.**—The University Choral Society gave a concert on the 15th; the music consisted of Spohr's *Last Judgment*, with selections from the sacred works of Mendelssohn and Beethoven. Dr. Stewart conducted. On the 19th, *Samson* was performed by the Ancient Concert Society, under the direction of Mr. Joseph Robinson. Dr. Stewart presided at the organ, which has been considerably enlarged by Messrs. Telford.—**THE PHILHARMONIC SOCIETY** gave their second grand concert for the season on the 20th. The performances were, as usual, miscellaneous. Mr. Bussell conducted. The Dublin musical societies are at present busily engaged preparing for the opening of the Great Industrial Exhibition, on the 12th May, when a musical treat hitherto unknown in Ireland is likely to be afforded in the performance of the 100th Psalm, the Hymn of Praise, and Handel's Hallelujah Chorus, in the Grand Hall, by upwards of 800 performers.

**PROVINCIAL MUSICAL DOINGS.**—The Norfolk Choral Society gave a performance on the 17th of March, under the direction of Mr. J. F. Hill, under the title of "Concerts for the People."—Messrs. Lyon, Dyson and Gough, have been entertaining the people of Kent.—The Portsmouth Musical Association recently gave their third concert for the season, under the direction of Mr. Jones.—The Warrington Musical Society have also given a performance in the Music Hall.—The Worcestershire Madrigal Society gave a concert early in the month. Mr. Done officiated as conductor.—The Choral Society of Romsey have also held a meeting.—A Concert was recently held at Slaitwaite; Mr. H. Pearson presided at the pianoforte, and officiated as conductor.

**ROMOURED OPENING OF HER MAJESTY'S THEATRE.**—We have heard it stated that the elder Opera House will be opened about the middle of May. "Better late than never," says the old proverb; yet, although we have the report from a good source, we are not altogether impressed with its certainty; however, as we before said, we shall be glad to find our information verified by the occurrence; in the meantime, the fact of the remaining properties having been bought in one lot offers something like evidence in support of the rumour.

**TESTIMONIAL TO MR. BOWLEY.**—We are informed that a subscription is being made by the members of the Sacred Harmonic Society, to be applied to the presentation of a tea-service to Mr. Bowley, the librarian of the society; the subscription has already reached a considerable amount, and is expected finally to arrive at no less a sum than £250. Mr. Costa, we understand, has manifested great interest in the matter.

**CHORAL FUND.**—This admirable institution will give its annual concert at Exeter Hall at the latter end of June or the beginning of July; the *Messiah* has been selected as the oratorio; and we sincerely hope the members of the profession, and the musical public generally, will give the institution their warm support. It is satisfactory to be in a position to state that the greatest amount of good is achieved by the administration of the funds of the society, in the relief of the widows and orphans of deceased members of the profession.

**ECCLESIOLOGICAL SOCIETY.**—An evening meeting of the society, for the performance of music, was held on April the 7th, at the Grammar School, adjoining the church of St. Paul, Knightsbridge. The choir was taken at eight o'clock, and the choir formed in connection with the Ecclesiological Society, aided by the members of the Motett Society and by the St. Barnabas Choral Society, performed the following music, under the direction of the Rev. T. Helmore:—No. 1. The hymn, 'Veni Creator,' from the Hymnal Noted. 2. Farrant's anthem, 'Lord, for thy tender mercy's sake,' to the words, 'Unto Thee, O Lord,' as published in the works of the Motett Society. 3. The hymn, 'Pange lingua.' 4. The motett, 'O God, Thou art my God,' Palestrina. 5. The hymn, 'Sermone blando.' 6. Palestrina's motett, 'Peccantem me quotidie,' No. 9 of those published by De Lafage, of Paris. 7. The hymn, 'Chorus novæ.' 8. The motett, 'I will always give thanks,' for three voices, by Peter Certon. 9. The hymn, 'Jesu dulcis memoria.' 10. Palestrina's motett, 'O beata et gloriosa Trinitas,' in five parts. 11. The motett, in five parts, 'Not unto us, O Lord,' by Orlando di Lassus. 12. The hymn, 'Jam lucis ante terminum,' to the simple Sarum melody. Mr. A. J. B. Hope, who occupied the chair, after returning thanks to the amateur choir, and to the Hon. and Rev. Mr. Liddell, for the use of the room, made a short speech upon the principles observed by the society, and by the Motett Society now united to it, in its attempt to preserve and restore the true music of the English Church, showing especially that we must seek, not to introduce the popular music of the modern Roman Church, but to revive the ancient grave styles of the ecclesiastical music of the Church of England from the Reformation to the Great Rebellion. The room in which this meeting was held was very inconveniently crowded; but the committee had not anticipated so large an audience at a meeting which was one for practice rather than for performance. It is hoped that a larger room may be found for future meetings, as so much interest seems to be felt in the practice of sacred music of this character.—*Morning Chronicle*, April 18th.

**JERUSALEM.**—Henry Hugh Pierson's Oratorio, *Jerusalem*, is definitely fixed for production in London by the Harmonic Union on the 18th of May. Mr. Benedict, who conducted the oratorio at Norwich, has been indefatigable in his exertions that justice shall be done to the merits of this most important work of modern times. The rehearsals have been many, but not more than the difficulties demanded. It will also be seen that the committee have secured the best available solo vocalists.

**CONCORDIA SOCIETY.**—The members and their friends meet every first and third Thursday in each month, at the Concert-room of the Marylebone Institution, 17, Edward-street, and the result is generally a very effective performance of concerted vocal music, chiefly glees and madrigals.

**SACRED HARMONIC SOCIETY.**—The fourth repetition of Mendelssohn's *Hymn of Praise*, and Mozart's *Requiem*, and two nights dedicated to Handel's *Israel in Egypt*, have formed the public doings of the leading sacred society. On the last oratorio they usually concentrate their greatest strength. Handel was evidently not in a humour to attend much to the solos when writing *Israel*, but the society

are determined that what is there shall be sung in a manner worthy to compete with the grandeur of the chorusses. Thus the duett (or rather double solo), "The Lord is a Man of War," was sung by Herr Formes and Her Staudigl, and Miriam's song, "Sing ye the Lord," was given with marvellous power by Madame Clara Novello. This latter met with a most hearty welcome on resuming her last year's post in the society.

**NORWICH.**—A concert, by members of the Cathedral Choir, was given here through the kind exertions of Mr. Buck, for the benefit of Master Marsh, a treble chorister, who is just on the eve of leaving the Cathedral. Selections from the *Creation*, *Elijah*, *Israel*, and *Jerusalem* formed the programme. *The Norfolk News* says, "Mr. Pierson's 'God shall wipe away,' from *Jerusalem*, was repeated, as indeed it always is, owing to the captivating sweetness of the melody." It was sung by Master Marsh. *The Chronicle and Gazette* says—It was given with the most exquisite feeling, and was really the gem of the evening.

**OBITUARY.**—Mr. John Loder, well known in our orchestras as a violinist, died on the 14th, rather suddenly.

## ADVERTISEMENTS.

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